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June
1994

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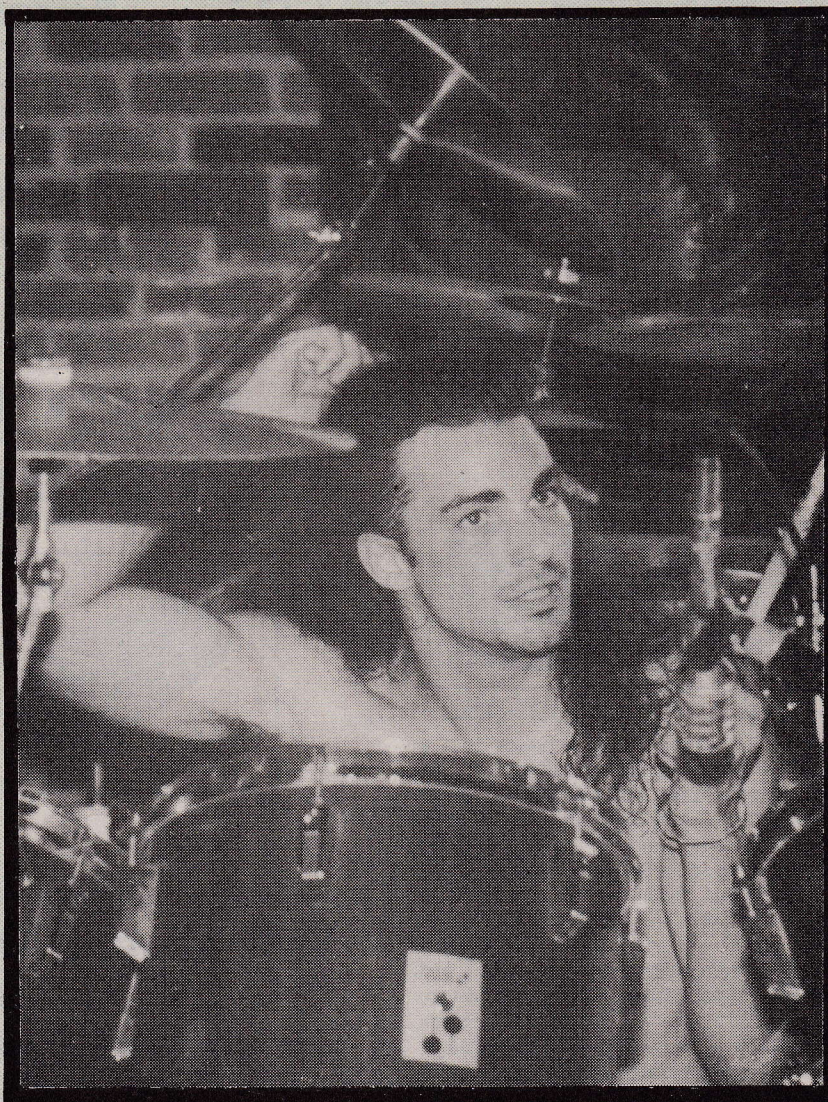
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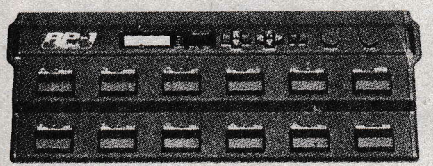
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Crepids**
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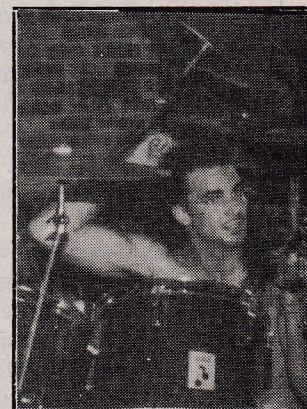
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On the
cover
Robbie Vogel
of Silent
Warrior.
See story
on page 20.
Photo by
Ed Mason



T H E W I R E

All right! Once again I'm off on one of my little bulls**t tirades that won't mean a rat's patootie in the big scheme of things, but I figured I'd spew it out at you anyway! An ex-bass player of mine came back from CA this month for his annual visit and, as usual, we kick around some descriptive and "very colorful" opinions as to the state of "Music" today as we view it. My bud' as of late has fallen into the "clutches" if you will, of this "Alternative (mainstream)/Retro-rock phenomenon as of his latest visit to our Garden State, which he is completely entitled to. He feels that music comes and goes in cycles which I believe is true. However, the fact that the mass media dictates what is "IN" and what is "OUT" is what really pisses me off!! "Why (in the words of Rodney King) can't we all get along?" Why do we let one "scene" obliterate the others as Hip Hop, Dance and Alternative (mainstream) have pretty much done to Hard Rock/Heavy Metal?

As you all most likely figured out by now, I am a Hard Rock/Metal aficionado (fan) but this does not hamper me from listening to and respecting other forms of musical expression!! If you allow MTV to railroad you into, once again, what is "IN" and what is "OUT," you're not getting a fair deal! Pick up your remote and flick on "The Box," "VH1" or "MTV" right now!! Chances are you'll find that punk 2 PAC on or THE BREEDERS tune, "Cannonball." I know, and don't tell me I'm wrong, that there are a helluva lot of local, unsigned musicians sitting there watching with their jaws catting flies and questioning their choice of career. The thing is, some "suit" out there that feels what music really needs today is a 3? No, 4? No, 5? Maybe 6 time accused criminal to serenade a youth already gone wild and tell him it's cool to "pack a piece" or a band whose entire musical talent consists of 3 or 4 chords learned from a "MEL BAY Instructional Songbook"!!! Believe it or not, like it or not, legend has it that there really are still people listening to Hard Rock/Metal out there!! Not everyone is ready to turn in their denim and leather for baggy clothes, flannel and surfer haircuts!!!! Shocking, isn't it!! Surprise!! Bottom line is, Heavy Metal/Hard Rock is unfortunately the minority at the present time and I'm not saying that I wish for it to rise up again and "undermine the world" (nice thought, though) but just to have it respected and booked by the "average Joe" club owner as he would book the Hip Hop, Dance, Country, Top 40 and Alternative (mainstream) as he rolls with the present trends!!!

By the way, speaking of "Average Joes," I'd like to say that JOE CRILLEY of the CIRCLE TAVERN is an above average Joe because he has made it possible for many local metal bands to appear there without giving them a hard time. Thanks much, Joe. You help to keep the scene alive!! O.K., enough! (Did I rattle anyone's cage this time?)

On to the news.....The master of "shock rock" has returned with his latest! ALICE COOPER is preparing to



(Photo by Ed Mason)

Travis Tritt Band jams with Jack Zawacki at the Black Cat

release "The Last Temptation"!!.....AEROSMITH swept the Boston Music Awards, winning in 7 categories this year! (Wonder if they fell into the "Pop Rock" category as they did in other previous ceremonies?).....PEARL JAM will indeed NOT perform at the WOODSTOCK '94 festival. (Veddors attitude again?).....OZZY & MISS PIGGY will do a cover of "Born To Be Wild" on a Muppet Compilation. (I know, yet more Ozzy stuff, but he's news!).....New STONE TEMPLE PILOTS on June 7th.....JACKYL's new disc is not entitled "Chrome Rodeo" as was reported. The title as of now is "When Push Comes To Shove" (does anyone care?).....New QUEENSRYCHE is expected at the tail end of summer. These guys are WAY overdue!.....MIKE PORTNOY of DREAM THEATER was voted top "Up and Coming" drummer in the latest Modern Drummer readers poll. Funny, I believe he's "Here and Now" and definitely deserving of higher praise this year than LARS ULRICH (METALLICA) who took the top overall honors.....

On a local note.....First up, I got a fax from HANK MAREK, keyboardist for E.A. & THE HURRICANE. Mr. Marek feels that I've been "brainwashed" by what he calls "The Smithville Scene" which he states includes ALEISTER CROWLEY, HIGBEE, ETC. Allow me to address this comment. First off, Mr. Marek, I am only in Smithville, N.J., about once or twice every 2-3 months or so; secondly, I've only managed to catch a performance by Aleister Crowley once (and when's the last time I wrote anything on them anyway?) and third, the last time I wrote anything on Mr. Higbee IT WAS HIS WEDDING ANNOUNCEMENT!!!! (For that matter, when was the last time "Higgs" played in Smithville??) Mr. Marek, about 50% of my info I get comes from bands/mgrs. writing, faxing or sending me press kits and packages, so if you'd like me to "Get back to REAL local music," (another quote) then send me that CD of yours that you spoke of and let's see whatcha got!!.....

Did any of you catch SILENT WARRIOR's opening performance for Elektra recording artists WHITE TRASH? It wasn't an outrageous crowd, but the majority of the people in attendance at BCs that night were there to see the triumphant return of the Warrior and vocalist MICHAEL PARTLOW. They ripped through an "in your face" set and left no doubt that they are one of the premier original acts in the area! Anyway, check

out JARRA, a female guitarist/vocalist fronted band, at June 17th's IN TUNE MUSIC MAGAZINE TV SHOWCASE along with SILENT WARRIOR!! I promise you won't be disappointed! JARRA has performed in New York City, the West Coast, the Marquee Club in London, England, and they're huge in Germany!!.....The SHERIFF of WLFR's "Posse of Doom" show has left to pursue loftier goals on the West Coast. Good Luck, Sheriff! You will be missed in this area. Thanks for furthering local music on your show!.....Bassist CHRIS MURRAY (not to be confused with Chris Murray of HIGH RISK) has parted ways with JADE HEART.....Local bassist RICK CASON (TEASE, FREE SPIRIT LTD., DISCIPLES OF MADNESS) will be going on a Department of Defense tour to the Far East with ANGELA BURTON and PASSION. Rick is currently the Jazz scene photo-journalist for IN TUNE MAGAZINE. He'll be sending us back updates and reports periodically. Take care, Rick!.....

Well, I'm outta here! Take care, kiddies!

--Bob Conover

*****ATTENTION LOCAL BANDS!!: Don't forget, if you'd like to update your situation (new members, exiting members, studio news, demo reviews, grunts, gripes, etc., send the info my way at: C.R.I. Productions/Promo., 4555 Catawba Ave., Mays Landing, N.J. 08330 or fax it to me at: (609) 348-6558.

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The Sacred And The Profane

George Carlin once got a ton of laughs with a routine on the "Seven Words You Can't Say On Television." In 1994, that proscription is very much in question, and you are liable to hear just about anything on television. And that goes for the night club stage as well. "How the %@*&! are ya" is shouted by many a front man in many a band. Intelligent, don't you think? What the %@*&! does it all mean? And why the %@*&! is it so popular and necessary to be so %@*&!--ing profane?

I was talking recently to a good friend of mine who runs a recording studio and also still has occasion to perform live once in a while, and has spent a good portion of his life in the music business. Upon reading one of my earlier columns, he offered the observation that if there is one thing that sells people on a musical act, it's the element of surprise. True enough. Once upon a time, before The Fugs, before Zappa, before the MC5, it was indeed surprising to hear today's common level of profanity ANYWHERE, let alone on stage. (Unless, of course, you went to see Lenny Bruce, but he spent more time in the slam than on the job.) It's no surprise anymore. It's only an evidence of the gross disrespect some so-called musicians have for the art, their audience and themselves. Period.

I've heard some people with the power of the microphone and megawatt P.A. system use that wonderful four letter Anglo-Saxon word, you know, %@*&!, as an all eight major parts of speech. (You should have heard it used as a conjunction!) Now if those of you so-called "professional entertainers" who indulge in this kind of thing have no self respect, fine. I couldn't give a bat's nose about you either. But, pal, when you start heaping that abuse on me, after I've spent 10 bucks at the door for two to get in the club, and have to spend two days pay on drinks, I DON'T NEED YOUR FILTH DUMPED ON ME! GET IT?? YOU WILL NOT GET ANY OF MY TIME OR MONEY.

I am absolutely convinced beyond the shadow of any doubt that this level of profanity has a great deal to do with the size of the user's vocabulary. If one's vocabulary exceeds forty words or so, one usually finds less legitimate use for the word %@*&!. Did you know that Washoe the chimp had an English vocabulary just about that size? She did not use the word in question. What do you suppose that says for those who regularly feature it in their speech?

So much for self-respect and audience respect. But what of respect for the sacred art?

YES, I SAID SACRED. For music IS sacred to those of us who truly love it. Music deserves an almost inordinate amount of respect. It is capable of expression surpassing nearly any other mode of communication. Expression of the human spirit. Expressions of feelings for which there are no satisfactory words. Music endures. It makes fools of those

who think that they've mastered it. It can never be mastered; it is itself the master and those of us who've come to ply the art are its servants. It will not long suffer anyone's baser instincts. It does not deserve to have its truly sacred nature dragged through the mud of profanity. Anyone who does not understand that doesn't have a club. If you wish to drag yourself down, be my guest, and make it quick. If you wish to drag your audiences down, get a life. But should you wish to drag music down to your level, may the fleas of a thousand camels infest your armpits. And that's just for starters.

I do not support government-sponsored censorship. I defend the First Amendment, and find that, for the most part, the government is about as profane as profane gets. You have a right, in my book, to say what you will, politically correct or not. But I also have a right not to have to hear it, and I will not be abused more than once. I hear it, I'm gone, and my money and I will not be back, for all of the reasons I've just outlined. There is no valid reason for mixing the sacred with the profane.

—John C. Stockhausen



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TO THE EDITOR

To: CRI Productions/Promo
From: Hank
Re: The Wire

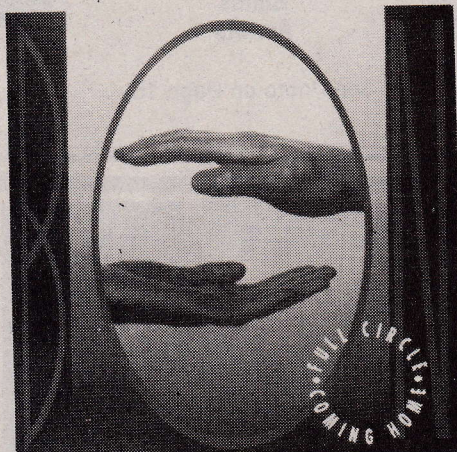
Why don't you write about EA & The Hurricane? They have a CD disc coming out which has a great single.

I think you've been brainwashed by the "Smithville" scene (Aleister Crowley, Higbee, etc.). Get back to REAL local music!

Hank Marek •
Keyboardist
EA & The Hurricane

Read reply in "The Wire," page 5.

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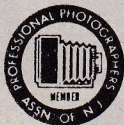
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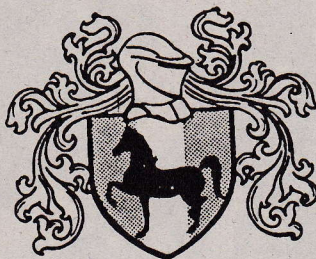
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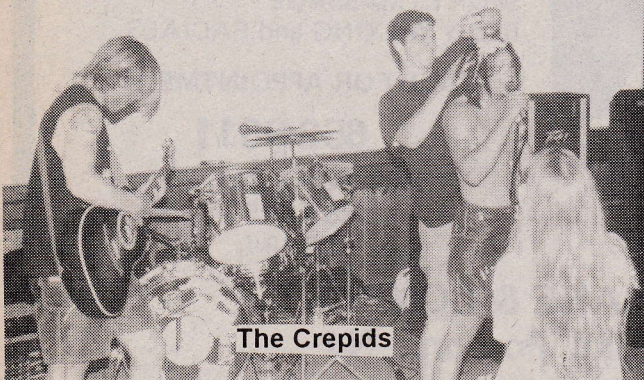
BUBBLE EYED DOG BOYS!

at:

Omar's, May 31, 1994

By BILL BENGLE

Just last week I had the chance to, once again, watch the documentary, "Another State of Mind," which chronicled the 1983 low-budget, do-it-yourself, national "tour" of the bands Youth Brigade and Social Distortion. Watching this film reminded me a lot about what the South Jersey scene, and punk rock itself, is all about, "zines and fake I.D.'s (Way-O Way-O) notwithstanding. Now that "punk" has spent its time as MTV's lapdog, it can go back to being real and honest, until the next time it's needed. "Another State of Mind" also put me in the right state of mind for the last "Far-Out Tuesday" at Omar's.



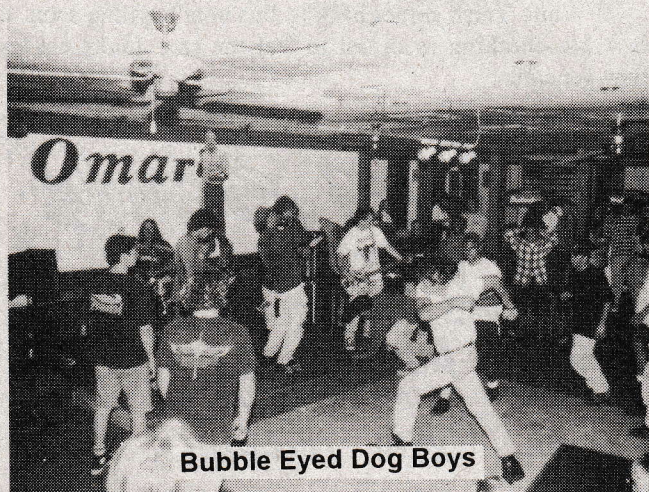
The Crepids

Although I'd seen both of these bands around, playing at house parties, this was the first chance I had to see them in a club setting, which can have its advantages. Most recently formed, from out of the ashes of the disbanded Dissonance, the Crepids opened the show with a very loud and high energy set which was quite tight considering the length of time they've been together. Kieth, Jason and Glenn manage a distinct sound and presence that is part punk, part thrash and all '90s without copping any fake-assed "grunginess." Their set even included an acoustic "love song" sung by Kieth as he had creamed corn poured over his head. This was a welcome change of pace as the set wore on, though. Well, at least they weren't trying to ape the Chilli Peppers' stage antics. Under the watchful eye of the ever present Andy Gibb poster, much mayhem ensued in the slam pit which was mostly made up of the next band -- Bubble Eyed Dog Boys. Gladly, Omar's bouncer, Joe Higbee, kept a hands-off approach to controlling the pit. I could only wish most bouncers were as cool; where was he back in the day?

The two bands switched places for the BEDB set which featured many new tunes from their newest release on the D.I.Y. local label, Way-O records, entitled: "Mayonnaise Jar." Drummer Jac Mac, reportedly still "devastated" from being canned by Zeke's Choice, provided the vocals for the opener "Kiss Rip-Off" as the newest member of the band, guitarist Joe What's-his-head, (looking too much like Milo Aukerman) joined bassist Rodney Inbred, guitarist John Duhhh, and vocalist Kevin Lumpyhead for a kicking and varied set. BEDB wove their way through each era of punk from the very 90's sounding "Barfly," late 80's crossover style "Mayonnaise Jar," and the thrashy "Facade" to earlier sounding tunes like the Dead Kennedyesque "Snausages," and the Oi parody "Punk Rock Cheeze." Schlitz beer poster man Paul Hogan beamed over the pit as they played "Classy," their ode to cheap beer. They were even joined by local vocalist-at-large Adaria Armstrong for their cover of "Mongoloid." The set ended with Rodney, who was suffering from the flu, singing a song that proves that hicks

are everywhere. "Somers Point Clammer," while backed by both the Dog Boys and the Crepids on percussion and backing vocals.

I'd have to say Wattie's infamous words still hold true today, as they ever will: "Punk's Not Dead." As long as there are locals making music and others there to enjoy it, it'll never die. At least when the eighties revival happens, and it will, some of us will be able to say, "Where've you all been?"



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White Trash/Silent Warrior 5/28/94 B.C.'s, Smithville

By JIM SANTORA, JR.

For some, Memorial Day weekend is a time to either hit the beach, hit the trails or the family barbecue. For others, it was a Saturday night at BC's in historic Smithville to witness the return of Silent Warrior, who were opening for White Trash.

This was Silent Warrior's first show since December when vocalist Mike Partlow was diagnosed with an A.V.M. and had to step down. Thanks to modern medicine, Partlow is back with the band and appears to be stronger than ever.

The show started a little later due to a lack of an audience at first. The three-day weekend obviously halted what should have been a much larger turnout. Nonetheless, for the crowd that was there, they witnessed a very strong showing for a band that hasn't performed live for over four months.

Opening with "Silent Calling," from the cassette "3 for the Killing," Partlow showed no signs of holding back and in my opinion, is one of the strongest singers in the area.

Warrior continued on the warpath with strong dual guitar work from Bill Luderitz and Ron Lawniczak on "AOK" and a new song, "Standing In the Shadows," while bassist Jim Masi and drummer Robbie Vogel kept everything tight.

The crowd was very receptive of the Warrior's return. From the slower "Calling Your Name" to the thrashier "Never Fade Away," the crowd would have been very satisfied with an entire evening of Silent Warrior. However, the band finished their set with their heaviest number of the evening, "Beyond the Mind's Eye."

It is great to see Silent Warrior back and that there are still some bands (and fans, for that matter) that refuse to let metal die.



Silent Warrior

PHOTO BY PAM PASCALE



White Trash

Next came Queens, New York's own White Trash. Unfortunately, most of the crowd had already departed, but that didn't stop them.

This heavy funkin' kinda grunge foursome cranked out thirteen songs without many breaks in between (except for an occasional Bud or two from the looks of bassist Eric Brodin's amp).

From the loud n' funky "Apple Pie," "Minor Happiness" and even the "Ren and Stimpy Theme Song," their constant tempo changes made you want to dance one minute and slam the next. White Trash is somewhere between the Red Hot Chili Peppers and Nirvana without ever going away from center.

Vocalist Dave Alvin had plenty of energy and gave the audience a definite screamfest while the musicianship of Brodin, guitarist Craig Le Bang and drummer Dave Barekow was very upbeat and exciting.

If White Trash comes back to this area anytime soon, it is worth checking them out to feel the raw, funky energy they generate.



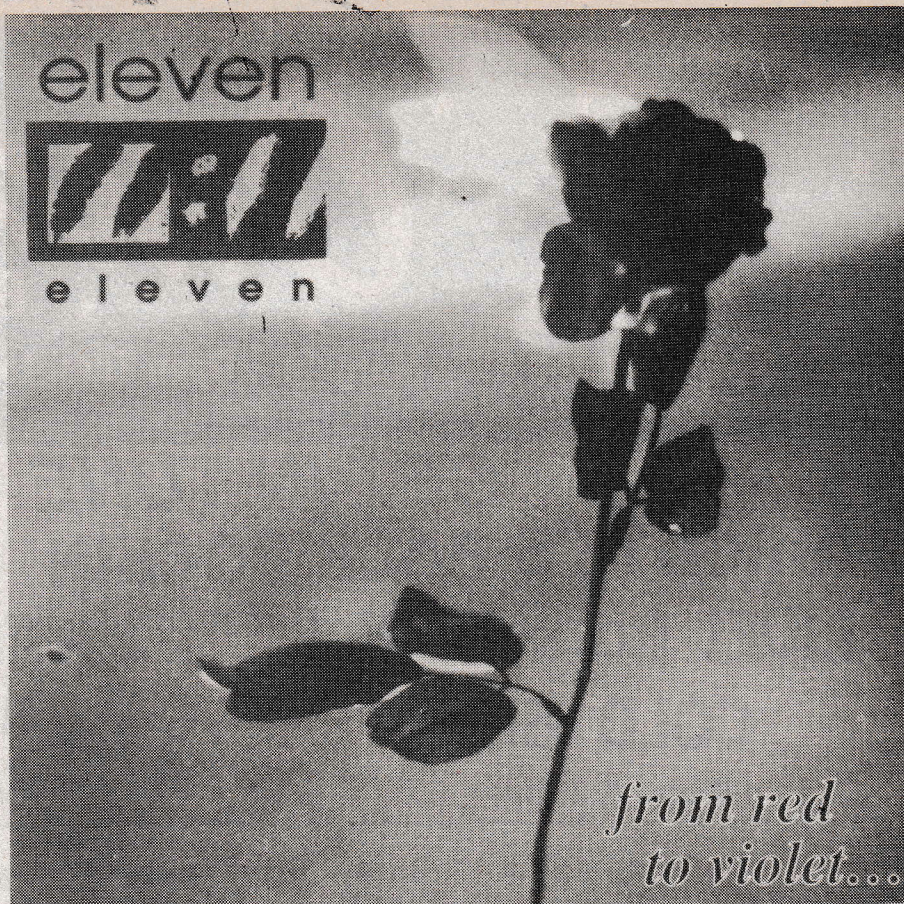
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In-Tune Girl of the Month-STEPHANIE



Photo by Thomas Angello Jr.

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July 22nd

June-July '94 Entertainment Calendar

SUN	MON	TUE	WED	THURS	FRI	SAT
CANNON BALL PUB & GAME ROOM featuring Pool Tables, Dart Boards & Games				16 THURS V-Spell Alternative Nite \$1.00 Drinks 9:00 to 11:00	17 FRI In Tune TV Showcase Silent Warrior Jarra and Wagonhead	18 SAT power play
19 SUN WILDLIFE plus BEAT THE CLOCK 9-12 midnite	20 THRILLER 8-piece Horn Band \$1.00 Drinks 9:00 to 11:00	21 ACOUSTIC FISH \$1.00 Drinks 9:00 to 11:00	22 Rev. T-Bone Justice \$1.00 Drinks 9:00 to 11:00	23 11:11 Alternative Nite \$1.00 Drinks 9:00 to 11:00	24 Banshee	25 THRILLER
26 SUN WILDLIFE plus BEAT THE CLOCK 9-12 midnite	27 THRILLER 8-piece Horn Band \$1.00 DRINKS 9:00 to 11:00	28 ACOUSTIC FISH \$1.00 Drinks 9:00 to 11:00	29 "Grateful" Ted Hyde \$1.00 Drinks 9:00 to 11:00	30 TBA Alternative Nite \$1.00 Drinks 9:00 to 11:00	1 power play	2 TBA
3 THRILLER plus BEAT THE CLOCK 9-12 midnite	4 THRILLER 8-piece Horn Band \$1.00 DRINKS 9:00 to 11:00	5 ACOUSTIC FISH \$1.00 Drinks 9:00 to 11:00	6 "Grateful" Ted Hyde \$1.00 Drinks 9:00 to 11:00	7 TBA Alternative Nite \$1.00 Drinks 9:00 to 11:00	1 power play	9 BIG RICK and the Rollers
10 SUN WILDLIFE plus BEAT THE CLOCK 9-12 midnite	11 THRILLER 8-piece Horn Band \$1.00 Drinks 9:00 to 11:00	12 ACOUSTIC FISH \$1.00 Drinks 9:00 to 11:00	13 "Grateful" Ted Hyde \$1.00 Drinks 9:00 to 11:00	14 Kitty in a Tree Alternative Nite \$1.00 Drinks 9:00 to 11:00	15 power play	16 headspins

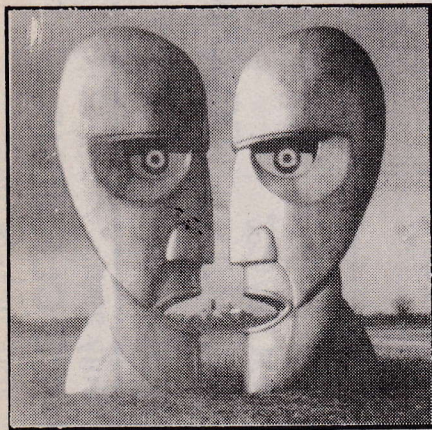
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C.D. REVIEWS



THE DIVISION BELL

Artist: Pink Floyd

Label: Columbia

By BILL BENGLE

Sure, I bought the new Pink Floyd. I had to. I make no bones about being a hard-core Floydian. Hell, I'll even admit that I liked "Momentary Lapse of Reason," as disappointing as it was, simply because it was a grandiose Dave Gilmour solo album flying the Pink Floyd banner, and you'd be hard pressed to find a more expressive guitarist anywhere. Still, it wasn't Pink enough, was it? Well, one thing that "The Division Bell" is, is a Pink Floyd album; it drips with classic Floyd clichés. But, they're clichés that they invented and Pink Floyd have never hesitated to recycle their best stuff; remember the "Goodbye Cruel World"/"Careful With That Axe Eugene" connection?

Back in the fold is keyboardist Richard Wright, who has assumed a good deal of the writing chores for this new one. Gilmour describes Wright's playing and self-confidence as having been "Rehabilitated," and the interplay between he and Gilmour is once again established right from the opener, the Echoes-ish instrumental "Cluster One," proving to anyone who still thinks that Roger "I have no interest in playing the bass whatsoever" Waters was the musical heart of the Pink dead wrong. Another big plus is the fact that most of the cuts feature Gilmour/Wright/Mason exclusively with only a little help from select friends, the Pink Floyd "orchestra" is no more.

While the single "Keep Talking" is, of course, the most cliché dappled of the tracks, there are styles and sounds recalled from each era, especially on "Poles Apart" which makes quite a comment on their "Ummagumma"/"Atom Heart Mother" ethos. "Wearing the Inside Out" is classic Wright; you can take that for what you will. And what's up with "Take It Back"; is this Pink Floyd or U-2? Lyrically each song seems to address the common theme of Roger Waters' megalomania and the historically ridiculous lengths the division between he and his former bandmates has taken, a subject never really



SON OF ALTERED BEAST

Artist: Matthew Sweet

Label: Zoo Entertainment

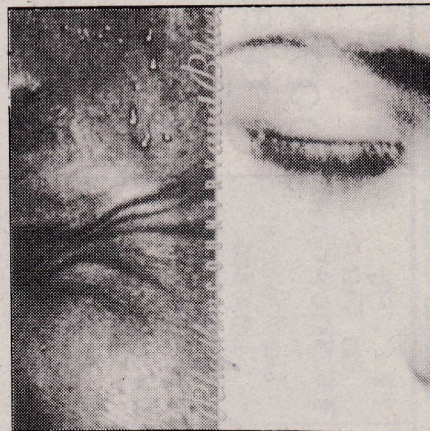
By JIM SANTORA JR.

When artists come out with live releases, it's to captivate you, make you feel you're in the front row while others give you their collection of hits live. In this case, Matthew Sweet's "Sone of Altered Beast" does neither.

Sweet, who has put out two excellent CDs in "Girlfriend" and "Altered Beast," has come out with a combination of live tracks and remixes. Sweet's first problem with a live CD, no audience. Either it's very quiet in the hall or Sweet thought that mixing out the audience would be a good idea. This sounds more like very good garage recordings than live material. His second problem is that he has left out the hits. You will find no "Girlfriend" on this release. In fact, most of the recordings are from "Altered Beast" and they're not even the big songs from his latest release.

Even the remix of "Devil With The Green Eyes" does not sound any different than the original. To put simply, there is nothing magical or special about this release. Sweet is an excellent and talented artist, but falls off center this time out.

addressed in the music before now. The necessity of rebirth is stressed beautifully on "Lost For Words" and "Coming Back To Life." Who knows, maybe we can just count "Momentary Lapse" as a transitional phase, not unlike "Saucerful of Secrets." I just hope they don't plan on making me wait another seven years for the next one!



RHYTHM COUNTRY AND BLUES

Artists: Various Country and R&B

Label: MCA

By JOANN TAYLOR

The matching of Country with Rhythm and Blues artists is a testament that each can cross the other's genre and still be a hit.

Some of the pairings include Vince Gill, the Country tenor, with Gladys Knight on Ain't Nothing Like the Real Thing, done originally by Marvin Gaye and Tammi Terrell.

Travis Tritt and Patti LaBelle team up on Something Is Wrong With My Baby (written by Isaac Hayes and recorded by Same and Dave originally). Travis had no problem keeping up with the vocals of Patti.

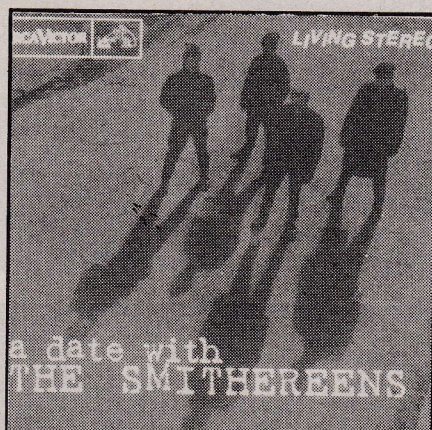
Little Richard and Tanya Tucker rocked together on Somethin' Else. Little Richard still has the ability to rock a tune and Tanya kept right up with him.

Sam Moore and Conway Twitty (in one of his last performances) team up for Brooke Benton's Rainy Night in Georgia. These two fine artists prove that R&B and Country artists can interchange their music without too much difficulty.

George Jones and B.B. King team up on Clarence Carter's Patches. Their voices harmonize well together as well as King's guitar playing.

This is definitely one CD to have in your collection. Not just classics from the Country artists but also classics from R&B artists. Those of us who grew up on the Motown sound can really appreciate this CD.

C.D. REVIEWS



A DATE WITH THE SMITHEREENS

Artist: The Smithereens
Label: RCA Records

By JIM SANTORA, JR.

When Alternative music was relegated to college airplay status (which isn't all that long ago), the airwaves of the late 1980s were ruled by R.E.M., Red Hot Chili Peppers, The Cure, The Cult and New Jersey's The Smithereens.

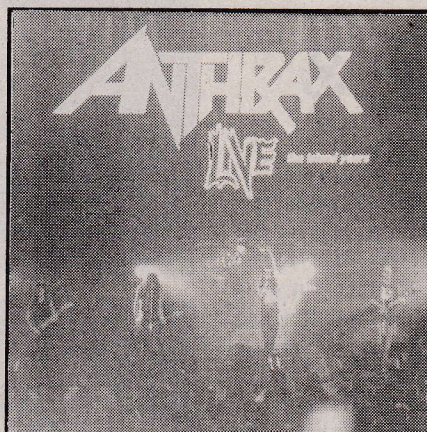
Since 1986, The Smithereens have been putting out some of the best releases in the alternative market. Their latest, "A Date With The Smithereens," shows a much heavier side reminiscent of 1989's "11" combined with the sound they had on 1988's "Green Thoughts."

Heavy rock rhythms weave through this collage of songs from the grooving "Everything I Have Is Blue," the melodic "Miles From Nowhere" and the stomping "War For My Mind." This is straight forward rock 'n roll with no cheesy top 40 hits like "Too Much Passion" (from 1991's "Blow Up").

Vocalist Pat DiNizio's vocals are always a musical and creative treat. On the track "Sick of Seattle," he sings of someone who wants to leave what was a scene but now is "Feeling so tired, and grungy and scared."

Jim Babjak's guitar work is his best yet, while bassist Miks Mesaros and drummer Dennis Diken lay down the groundwork which is The Smithereens' patented sound.

The phrase "Living Stereo" appears on the front cover of this release. That's all that needs to be said.



LIVE: THE ISLAND YEARS

Artist: Anthrax
Label: Island/PLG

By BOB BUNTING

Recorded during the "Persistence of Time" tour, and featuring, now departed, vocalist Joey Belladonna, this is Anthrax's last CD for Island Records, and it's a good way to go out.

The one flaw with a live Anthrax album is you don't feel the energy a live Anthrax show has. But it's been a very good representation of what they sound like live.

It features live versions of "Indians," "Caught In A Mosh," and "Bring The Noise" with Chuck D and Flavor Flav from Public Enemy.

There is also some stuff recorded live in the studio.

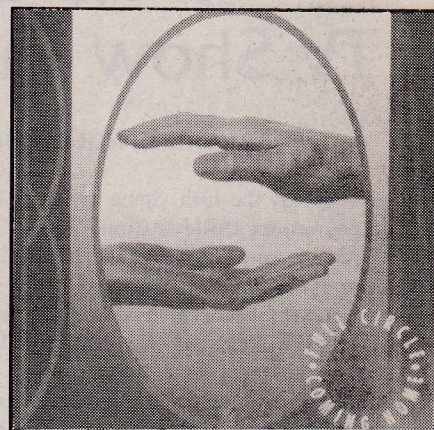
"Live: The Island Years" isn't the typical overdubbed live album; it's raw and heavy, almost like Anthrax live, but you gotta see them.

Maybe a video to go along with the CD?

Until next month.



IN-TUNE



FULL CIRCLE *COMING HOME

Artist: Bon
Label: LoLo Records
By BILL BENGLE

In the music world, fusion is an exceedingly misused term. It's been used to label everything from the amazing, mid-sixties/seventies musical directions of Miles Davis, Josef Zawinul, and Stanley Clarke, to the sterile, adult-contemporary dreck of The Rippingtons and Kenny G. Bon, with their recent release "Full Circle*Coming Home" are comfortably situated somewhere between the two. I know, I'm being vague. Let me explain.

The members of this trio (bassist Hansford Rowe, drummer Vic Stevens, and guitarist Bon) are quite capable and talented musicians; their flawless technique shines throughout this very well produced album. The cuts on which they express some ethnicity, such as "Blue Skies, Chinese Eyes," "Indian Sunset," and "Into the Sun," stand out most and, at times, are reminiscent of later day Gong as they stray, slightly, toward the progressive/art rock vein. Bon's guitar work is quite tasty, but lacks the reckless abandon needed to push these tracks out of second gear. The arrangements have a nondescript quality; they don't quite rock or swing fully. They simply teeter somewhere in between, leaving the listener waiting for more.

While they aren't quite as adventurous as, say, Tribal Tech or Djam Karet, they certainly have more going for them than the average band from New Jersey.

Another Successful In Tune TV Show Taping

By CAROL HOLLENDEEN

It was Friday the 13th. Some say that's an unlucky night, but not if you were at Crilley's Circle Tavern in Brigantine for the second taping of the Threshold Productions In Tune Music Showcase TV show. How could your luck be anything but good with three great bands to entertain you and the beautiful and vivacious D.J., Nikki Neal, from 100.7 FM WZZL as your hostess for the evening?

Once again, the plan was to tape three separate shows in one evening, and sometime around 11 p.m., the cameras began to roll. Nikki Neal took the stage, looking sexy and exotic in her outfit provided by Suncatchers. After welcoming everyone to the show, she proceeded to introduce the first band, Ransomed Soul.

These guys have a unique yet somewhat familiar sound. They came out kicking and kept the energy flowing throughout their set.

Mark Gollihur on bass and keyboard, Scott Lewis on guitar and Michael Ormond on drums all shared in the vocals, belting out intricate three part harmonies through most of their songs. Scott's guitar work was sometimes heavy, sometimes funky while Mark and Michael kept the rhythm section tight and solid through the song's progressive changes.

The musicianship of this band is well above average, but, I believe the vocals are what take prominence. To me, the dramatic high vocals and well-orchestrated harmonies were sometimes reminiscent of the best of Uriah Heep and Kansas. But make no mistake, Ransomed Soul is definitely a 90's band with timely lyrics. "Father" and "Eye of the Beholder" rank among my favorites.

This band is definitely talented and the next time they are in your area, you should check them out!

After Ransomed Soul's "soulful" set, Nikki Neal once again took center stage to initiate and judge a beer guzzling contest between three eager volunteers from the audience. The winner got a Suncatchers tee shirt.

After the contestants left the stage, Nikki went on to introduce the next act, Flesh Tuxedo.

This band hails from Philly and they are a hard hitting group full of energy. Their music is definitely metal with a grungy flavor and they wasted no time getting my attention from the first song to the last.

Drummer Bob Weigand and bassist Jonathan Williamson seemed to be welded together in a solid power-packed rhythm section. Meanwhile, Jack Gillespie wailed away on his guitar. Jack kept his leads tasty, always complimenting the music. Andre' Calihanna proved to be the kind of front man who knows how to work an audience and keep their attention, especially the females. His vocals are strong and heavy as he aims them directly at the crowd. These guys know how to construct and deliver a good song, that's for sure.

I liked every one of their songs, although "Turn You On" held some extra appeal for me. They also have a new CD being released at the end of June and a celebration planned at Club



Ransomed Soul



Flesh Tuxedo



Rain

(Photos by Ed Mason)

Egypt in Philly on June 29th. I strongly suggest that you pick up one of their CDs, 'cause these guys are going somewhere. And if you have an opportunity to see Flesh Tuxedo live, take it, because their show is very exciting and their music is great. This band is professional. You won't be disappointed, and neither was the crowd on this particular evening as they applauded their performance.

After Flesh Tuxedo made their exit, Nikki Neal took the mike once more with a devilish look in her eyes. Scanning the audience for volunteers for the "Banana Eating" segment of the show, she finally had to give up on finding a willing female to do the feeding and agreed to take the arduous task on herself. Not to be caught unprepared, Nikki quickly waved a condom in the air exclaiming, "I'm armed and ready!" With that, a few male volunteers, eager to be fed by Nikki, stormed the stage! Jonathan from Flesh Tuxedo was the lucky victim.

The crowd went wild as Nikki stood behind a seated Jonathan,



Nikki Neal

and in the tradition of "Deep Throat," proceeded to feed him a whipped cream covered banana. Just how many inches was Nikki able to shove in? You'll have to see for yourself when this show airs!

After the X-rated feeding frenzy, Guy Schultz from Tribal Screem briefly took the stage to sing "Happy Birthday," in Guy Schultz style, to his friend Blake. Then it was on with the show.

Nikki began the introductions once again, this time introducing the band, Rain.

Now, these guys are an interesting group of musicians, and they wasted no time setting the mood.

As their show progressed, Mark Anthony deftly worked up and down his guitar neck to produce dramatic images for each song. The band's newest members, David Winer on bass and Jamie Mitchell on drums, kept a tight back beat while changing rhythms frequently throughout each song in "Rush-like" fashion. Linda Raymond used her keyboards to add substance and depth to each song.

There's no mistaking the similarity of Dominick Anthony's voice to that of Rush's Geddy Lee, which to me is a compliment. Dominick, of course, brings his own vocal nuances and expert showmanship to the stage.

Riffs from the traveling bass and washing keyboards sometimes took prominence through the many musical changes within each song. Together, Rain presented a tightly landscaped performance that evoked moody, sometimes dreamy images. The song that I liked best was a slow number called "The Battle," however, there were many interesting tunes from which to choose. Rain is definitely a unique musical experience that you should make a point of seeing and hearing for yourself.

After Rain's performance, the satisfied camera crew called it a wrap, confident that the night had gone very well.

So, I guess we can put that silly superstition about Friday the 13th causing a bad time, to rest, because it was a great time at Crilley's Circle Tavern for all present!

Don't miss the next taping at Crilley's on June 17th, with Nikki Neal and three more great bands!

CONCERT NOTES

HELL FREEZES OVER!

After 14 Years, Eagles Reunite For Once In A Lifetime Tour!

Glenn Frey, Don Henley, Don Felder, Timothy B. Schmit and Joe Walsh back in Philadelphia for the first time since 1979!

After seemingly endless rounds of negotiations, false starts and nasty rumors, the Eagles, perhaps the biggest American Rock n' Roll group of all time, have reunited! This once in a lifetime tour brings the quintessential Southern California band to the Spectrum for two very special performances September 16th and 17th. Don Henley, Glenn Frey, Don Felder, Joe Walsh and Timothy B. Schmit have finally cast aside their differences, thrown caution to the wind and come together for one of the most anticipated tours in the history of modern music.

With their trademark multi-harmonied, country-folk-rock sound, the Eagles sold over 80 million records worldwide, had four #1 albums, four Grammy Awards and countless sold-out tours throughout the world. The band's "Their Greatest Hits 1971-1975" is the #2 selling record of all time in the United States and was the first album ever to receive platinum certification. In one amazing 18-month stretch, between December 1976 and June 1978, the Eagles sold more than 18 million copies of the albums "Their Greatest Hits 1971-1975" and "Hotel California."

Although the Eagles disbanded in 1980, their popularity has never waned. Their catalog has sold more than 1.5 million records annually every year since. Moreover, the band's sound has proven timeless. "Common Thread: The Songs of the Eagles," an all-star country tribute to the Eagles, has sold over 3 million copies since its release in October of 1993. A portion of the proceeds benefit the Walden Woods Project, which was founded by Don Henley in 1990 to help protect the woodland area surrounding Walden Pond.

In March of 1994, the Eagles announced a coast-to-coast North American tour which has thus far met with unprecedented demand for tickets and immediate sell-outs. The two nights at the Spectrum, one of only two indoor dates on the tour, have proven to be no exception, with advance phone inquiries already jamming the phone lines.

LOBSTER BLUES SOCIETY CONCERT NEWS



By Ron Stinson

Welcome to the Summer Blues Scene! River Blues came early this year due to planned construction at Penn's Landing. This event gave us a jump start on the summer blues festivals in the area. Jambalaya Jam came the weekend after River Blues. Both events had a good weekend and good turnouts! Now for the BIG event in our area, The second annual ATLANTIC CITY BLUES FESTIVAL, on Saturday, June 25th!

The 1994 ATLANTIC CITY BLUES FESTIVAL will start at 11:30 A.M. sharp till 8:00 P.M., June 25th, at Brownie's Lodge, 3551 Bargaintown Rd., Linwood, N.J., 08221. \$10.00 in advance, \$12.50 day of show. To order tickets call (609) 399-0663. This event will take place Rain or Shine! PS. Brownies has tents on premises and can accommodate bad weather!

The line up for this blues festival is as follows: MIKE MORGAN & THE CRAWL, QUEEN BEE & THE BLUE HORNET BAND, RUTH WYAND & THE GROOVE DAWGS, THE NIGHTHAWKS, and THE SMOKIN' JOE KUBEK BAND featuring B'NOIS KING!

As you know, the Nighthawks are based in Washington, D.C.. They have been together for over 23 years and have featured some of the best blues guitar players in the country. Jimmy Thackery, Gregg Almon and Danny Morris are but a few that have played the lead licks for the Nighthawks. Currently, Danny Morris holds that lead guitar position and he can play! On harp there is Mark Wenner, one of the original Hawks, and on bass, Jan Zukowski, still playing great bass licks after 23 years. This band is considered one of the best "Party Blues" bands in the country, and they will always get the crowds on their feet! They have recorded for POWERHOUSE RECORDS, and have over 15 albums out. The last time in the area they played for The Lobster Blues Society, Bucks County Blues Society, and in April they appeared at Jason's Blues club in south Belmar, N.J.

Direct from Dallas Texas, home of yours truly, the Lobster Meister, THE SMOKIN' JOE KUBEK BAND, featuring B'NOISKING, will also raise some eyebrows at this year's Atlantic City Blues Festival. Joe has been described as the hottest guitar player out of Texas since Stevie Ray Vaughn. One listen to his smokin' strat will show you why. B'nois King's hot licks and his low-down Texas style vocals, give this band a one-two powerhouse punch! These guys record for BULLSEYE RECORDS, and have two albums out.

This blues festival is gonna be fun, and it's right here in our back yard! Be there or be square! On



John Hammond

Junior Wells

At the 7th Annual River Blues Festival, Penns Landing, Philadelphia.

(Photos by Erna M. Walicky)

July 9th, The 4th annual LONG BEACH ISLAND BLUES FESTIVAL, located in Loveladies, N.J., at the Foundation of the Arts building, on Long Beach Island, will be held but as of this writing, I have no confirmed information. Rumor has it that Tinsley Ellis, George Thorogood, and Flamin' Harry will be on the bill.

On July 30th, & 31st, The 3rd annual POCONO BLUES FESTIVAL, at Big Boulder / Jack Frost Mountain, will hold its Summer bash featuring Sat., July 30, JUNIOR KIMBROUGH, EDDIE BURKS, HONEYBOY EDWARDS, LONG JOHN HUNTER, LITTLE JOHNNY TAYLOR, DENISE LASALLE, and LARRY McCRAY. On Sunday, July 31, BILLY BOY ARNOLD with BOB MARGOLIN, MADCAT & KANE, ARON BURTON, CAROL FRAN & CLARENCE HOLLIMON, BIG BAD SMITTY, SUGAR BLUE, and JOHNNY CLYDE COPELAND. This is a great lineup and is one of the purest BLUES CONCERTS of the SUMMER!

Now for the local club scene at The Jersey Shore! OMAR'S in Margate, presents BLUE MONDAY! This started last month and has been a big success! Monday, June 13, RUTH WYAND & THE GROOVE DAWGS; Monday, June 20, THE BOB SMITH BLUES REVUE; Monday, June 27, THE OLD TAVERN BAND; Monday, July 4th, TOO BAD JIM; Monday, Aug. 22, YOUNG GUN & THE SANTA FE BLUES BAND. At the BLUE MOON BUS STOP, in Hammonton, Every Thursday it's Blues Jam night, and every Friday it's RUTH WYAND. Sat., June 11, FRANKIE & THE PRETTY BOYS. Sat., June 18, FRANKIE & THE PRETTY BOYS. Sat., June 25, BLUES INC. On Friday, June 24, RED HOT & BLUE, In Cherry Hill will feature The DUKES OF DESTINY, 10:00 PM.

Well, I'm out of time and print space so I'll say again, "NO BLUES IS BAD NEWS, and stay IN TUNE! See Ya!

TECH TALK

by JOHN HOWARD

I was once again struggling to come up with a fun yet technically informative subject for this month's column. I was stumped. Just kidding! Let's talk about recording studios and the infamous demo. Everybody wants to get their material on tape. As you should. However there are several criteria to carefully consider prior to investing your hard earned money or your time (and the studios for that matter). Let's just examine a few. **PREPARATION**, I cannot stress this enough. Your band must be well rehearsed, especially your rhythm section. They have got to be tight. You shouldn't waste your time figuring out time signatures, bass licks or drum fills, have that well thought out in advance. Your lyrics should be well prepared and the harmonies well developed. The second criteria is **TIME MANAGEMENT**, without being anymore specific, practice, practice, practice until in your mind the songs are for all intents and purposes, perfect (they won't be but that's a good mindframe to start from).

You will see that upon entering the studio you engineer/producer will find little quirks and bugs in the material and suggest solutions. Listen with an open mind. You very well may find yourself making minor, perhaps major adjustments in the songs which will ultimately shape and give the tunes their final personalities. **PACING** in another important consideration. The faster you track the instruments to tape the more time you can spend polishing the mixdowns. This is especially important on a limited budget.

Selecting the studio is another important facet of the demo production process. Take your time. Make lots of phone calls. Everyone (in this area at least) will ballpark a thirty to forty-five dollar an hour rate. So take it to the next step, set up an appointment with the friendliest most accommodating sounding engineer/owner. Go to the studio. Are you comfortable in the room? Does the gear look like it's well taken care of? Ask to hear some completed projects through the studio monitors. How does it sound? The drums? Guitar? Vocals? If you like what you hear, play some raw cuts of your songs to him/her (you should have at least a boom box version handy). What's the reaction? If the engineer likes your material and you are satisfied there is a mutual trust and comfort level being established then, you have found your studio. Some quick advice on what to look for in the studio's gear. If you can help it, go with at least one inch tape at 15.5 IPS. The wider and faster the tape rolls over the heads, the better the sonic quality. Look for a decent microphone selection and quality outboard gear.

Plan to spend an average of eight to ten hours per song at an average price of \$275 - \$350 per tune in a sixteen track room. Choose carefully and prepare extensively. Your demo should reflect everything your about. The style, the image and groove of your band. Happy Recording!

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band calendars

MOMENTS NOTICE

Hot Line 294-3228

JUNE

- 18 Jake O'Shaughnessy, Seaside Heights
- 19 Seasons, Somers Point
- 20 Supper Club, N.Y.C. (Bus trip available -- call hot line.)
- 24 Jake O'Shaughnessy
- 25 Tuckerton Lake Festival, Tuckerton, noon-1 p.m.
- 26 Red's, Margate

JULY

- 3 Asbury Park (on Boardwalk) 3-7 p.m.
- 7 Gateway, Long Beach Island

Wagonhead

JUNE

- 17 Crilley's Circle Tavern, Brigantine (Live taping of "In Tune Showcase" to be aired on TV 40.)

AKA

JULY

- 8 Omar's, Margate
- 9 Omar's

EXTANT

Hot Line 625-0199

JUNE

- 20 Supper Club, Manhattan, N.Y. (For tickets and bus trip info call hot line.)

JULY

- 2 Strictly Rhythms, Vineland
- 10 C.B.G.B.'s, N.Y.C.
- 23 Private Birthday Party (M.L., N.J.)

AUGUST

- 13 Strictly Rhythms (Benefit, 10-Band Showcase)



JUNE

- 19 Reds, Margate
- 24 Crilley's Circle Tavern, Brigantine



JUNE

- 29 Egypt, Philly (CD Release Party), 7:30-10:00 p.m.



JUNE

- 15 Omar's, Margate
- 24 B.C.'s, Smithville

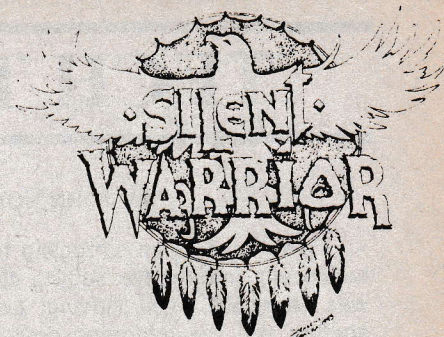


JUNE

- 10 &
- 11 Omar's, Margate
- 12 Brownie's Lodge, Bargaintown
- 17 Brownie's Lodge
- 26 Brownie's Lodge
- 29 Omar's

JULY

- 4 Uncle Mike's Country Pine, Mays Landing
- 8 Uncle Mike's Country Pine
- 9 Uncle Mike's Country Pine
- 15 Omar's
- 16 Omar's
- 20 Omar's
- 22 Brownie's Lodge
- 23 Brownie's Lodge
- 24 Brownie's Lodge
- 29 Omar's
- 30 Omar's



JUNE

- 17 Crilley's Circle Tavern, Brigantine (Live taping of "In Tune Showcase" to be aired on TV 40.)

JULY

- 1 Cell Block, Bensalem, Pa.



Triple X

Transportation available; call the Triple X Hotline, 641-1576.

JUNE

- 14 Brownie's Lodge, Bargaintown
- 24 Omar's, Margate
- 25 Omar's

JULY

- 1 Lower Bank Inn, Lower Bank
- 18 Party, Somers Point (Call for info.)



Hot Line 567-4824

JUNE

- 16 Crilley's Circle Tavern, Brigantine
- 18 Belmar Summer Bash (Call for directions.)

JULY

- 7 Crilley's Circle Tavern
- 10 Reds, Margate
- 25 Planet Cherry Hill, 1-4 p.m. Cherry Hill

Orange Blossom Special

JUNE

- 18 Greenbank Inn, Greenbank
- 19 Greenbank Inn, 5-9 p.m.
- 21 Brownie's Lodge, Bargaintown
- 24 Brownie's Lodge
- 25 Black Cat, Absecon
- 26 Brownie's Lodge, 4-8 p.m.

JULY

- 3 Buena Vista Township Day, Buena Vista Campground, Buena, 12:30-4:30 p.m.
- 5 Brownie's Lodge
- 8 Brownie's Lodge
- 9 Brownie's Lodge
- 10 Brownie's Lodge, 4-8 p.m.



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JUNE

- 17 Black Cat, Absecon
- 18 Black Cat
- 24 Gateway, LBI

JULY

- 1 Black Cat
- 2 Black Cat
- 8 Green Bank Inn, Green Bank
- 9 Green Bank Inn
- 10 Green Bank Inn, 5:30-10
- 15 Black Cat

elevēn



e l e v e n

JUNE

- 23 Crilley's Circle Tavern, Brigantine
- 24 Shark Club, Vineland

JULY

- 15 Shark Club
- 21 Crilley's Circle Tavern
- 23 Broadway Central Cafe, South Amboy

Wildlife

Every Tuesday, The Waterfront, Somers Point; every Thursday, Martels, Pt. Pleasant, 2-6 p.m. every Friday, The Waterfront; Every Saturday, Captain's Lounge, Trump's Castle, A.C., 2-6 p.m. Every Sunday, Flying Cloud; Every Sunday, Crilley's Circle Tavern, Brigantine



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JUNE

- 19 Brownie's Lodge, Bargaintown, 4 p.m.
- 25 Atlantic City Blues Fest. at Brownie's Lodge
- 26 Capt. Charlie's (duo), Beesley's Point, 4 p.m.
- 28 Brighton Park, A.C., 12:30 p.m.

JULY

- 3 Brownie's Lodge
- 7 Blue Moon Bus Stop, Hammonton
- 10 Captain Charlie's, 4-8 p.m.
- 14 Kitty's, Wildwood
- 16 Bucks County Blues Festival, Bucks County, Pa.
- 17 Brownie's Lodge, 3-7 p.m.
- 21 Blue Moon Bus Stop



JULY

- 16 M.S. Benefit, B.C.'s, Smithville

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JUNE

- 17 Uncle Mike's Country Pine, Mays Landing
- 18 Uncle Mike's Country Pine
- 25 The Aztec, Boardwalk & Casino Pier, Seaside Heights

JULY

- 1 The Barre Chord, Toms River
- 2 The Aztec
- 22 Bamboo Room, Colts Neck Inn, Colts Neck

MeatLoaf

by JOHN HOWARD

The lights went out. The crowd at the infamous Philadelphia Spectrum roared with much awaited anticipation for tonight's star. Meatloaf ran onto the stage along with tons of 1970's style dry ice pouring over the stage. With no immediate onstage lighting, a giant upstage white curtain which was fastened to the floor along with several 27" fans, helped create a great effect as the curtain rippled with a blood red lighting wash. The nearly sold out Spectrum roared as Meat's band blasted into "Out of the frying pan and into the fire", in mostly silhouette lighting (One of Jim Steinman's many songs with a paragraph for a title. So much for simplicity anyway). The crowd on this overcast May 26 was perhaps one of the more diverse I have seen at a show in many years. To my immediate left was a very conservative older couple in their fifties. I assume they were hoping to hear Meatloaf's sweet ballad "I would do anything for love (but I won't do That)" at a nice comfortable decibel level. You know, kind of like if they were to hear it on the radio at work. Behind me young teen-age girls sneaking their first cigarette's with their "Don't worry, I told my father we were going to see Aladdin" boyfriends. More power to them, all dressed up and no place to go. Of course the majority of us were there because we remembered the fabled high school tune "Paradise by the dashboard light" and were genuinely interested in where Mr. Loaf has been for the last fifteen years.

Concert sound was provided by Scorpio Sound from Bridgewater, Massachusetts. They utilized Turbosounds new Flashlight system. The front of house consoles were a couple of Yamaha P-4000's, Lexicon and Yamaha reverbs, DBX compression with Seinhieser, AKG and Shure Brothers microphones. Scorpio is not a huge company and unfortunately it showed in the Spectrum. They needed at least another 10-15 cabinets a side and, at least the same on deck for sub power. Come on, Scorpio, you're in the Spectrum now. Anyway, Meatloaf's material is so layered with effects and studio processing that I thought for sure they wouldn't be able to reproduce it musically in a live environment. I have to say I was pleasantly surprised. His band's arrangements were very tasteful and sonically they sounded huge (save not enough P.A.) I didn't catch the lighting companies name but they also brought out a modest rig, however it was done with a lot of taste and the lighting designers concept of all non-primary colors really gave the show a moody Meatloaf kind of look.

Several tunes from *Bat out of Hell II*, his current MCA release made an appearance. "Objects in the rear view mirror may appear closer than they are", "Two out of three ain't bad", "Rock n' Roll dreams come true", "Life is a lemon and I want my money back", (sorry Meat, no refunds) and of course his mega hit "I would do anything for love (But I won't do that)" all were well received to a groupie crazed audience. The only exception of course was older couple sitting next to me saying "Jesus dear, this is much too loud!", "What did you say honey!?!". Never mind. I wish I could say the show was well paced. Meatloaf and band seemed to exit stage left, practically after each tune. This actually got to be quite

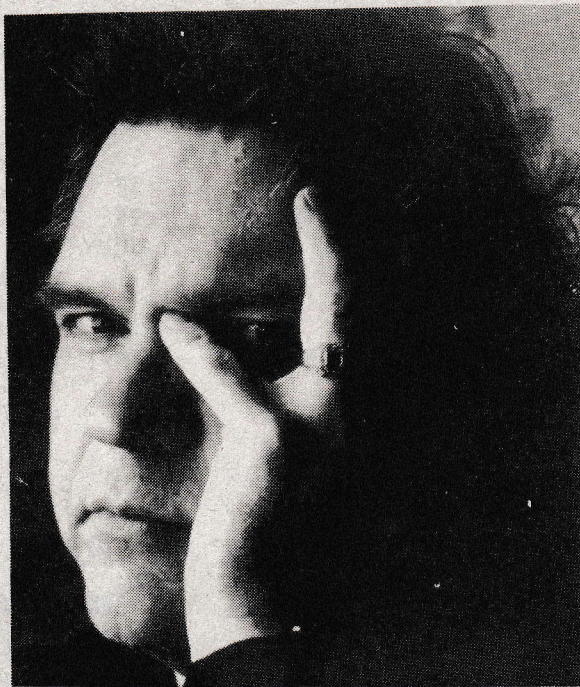


Photo Credit: Brian Smith/Outline

annoying after a while. The dark stage and no music left the audience sort of confused, many thought each time he re-entered it was for his final encore. Well, I suppose one reason for the intermissions could be that Meatloaf only has a catalog of twenty or so tunes to choose a set list from. Perhaps one of his most memorable moments came during one of his intermissions, it contained a rather moving and humorous story. For those of you who might not know, Meatloaf has been rather down on his luck prior to the release of *Bat II*. His weight problems, losing his record deal and a few legal squabbles with writer Jim Steinman have left him kind of out of the picture for the last decade. As a matter of fact I would venture to guess that *Bat II* saved Meat's professional and financial hide. Anyway he expressed to a very attentive Spectrum audience "You know its a privilege to play in front of all of you, some people up here just plain forget that". He continued, "Anyway about five years ago I was playing a little place here in Philly called the Trocadero and well now I'm playing the f**king Spectrum!" The crowd, of course, roared.

Overall Meatloaf played a great show. Aside from some obvious pacing problems and not nearly enough P.A. It was a strong show. He ended with some tunes from his first album, "Paradise by the Dashboard Light", "Bat out of Hell", "You took the words right outa my mouth" and finished with a medley including "Everything louder than everything else". Meatloaf reluctantly bowed out on his finally and left the Spectrum stage saying a fond "Thank you and goodnight" to Philadelphia. And older couple left their seats saying "Gee honey it wasn't anything like we expected", "Yeah and it was much to loud, dear!". I couldn't help saying "Hey, lady, this is rock n' roll!"

SANTANA with Special Guest BUDDY GUY AT THE MANN

Celebrating an amazing career that encompasses the Woodstock, Live Aid and the Horde generation, Santana comes to the Mann Music Center July 17th with very special guest Buddy Guy. More impressive than his 3 decade long 30 million record selling career is the fact that Carlos Santana has never stopped growing as an artist. Their shows have come to focus on Carlos Santana's truly distinctive guitar sound; an often times otherworldly mix of pop, rock, jazz, blues, Afro-Cuban and gospel music. Similar in spirit with the Grateful Dead and the Allman Brothers, Santana has been embraced by an entirely new generation of fans and bands while not losing touch with his original audience. Very special guest Buddy Guy was once called by Eric Clapton "without doubt the best guitar player alive." Unlike many legends, Buddy Guy's incredibly funny and energetic performances don't make you wonder where he's been; they make you wonder where he's going.

AEROSMITH BACK IN THE SADDLE AT THE SPECTRUM

Aerosmith, America's premier rock n' roll band, returns to the Spectrum for one show only, August 17th at 8 p.m. Amazingly, Aerosmith has seen huge commercial success (Grammy Awards, hit singles, multi-platinum sales) while staying true to what they have always been: a raw, in-your-face rock n' roll band. While the Aerosmith sound inspired countless numbers of today's bands, (Kurt Cobain, for instance, cited their classic "Rocks" as one of his all time favorite records) the boys are hardly resting on their laurels. Their latest album, "Get A Grip," their 11th, went to #1 and has to date sold over 4 million copies in the U.S. alone. What drives Aerosmith after all of their success? "Is it love? Money? Hit records?", asks Steven Tyler. "...when we were at the bottom, I realized it wasn't any of that. It was about getting off on this band. That's all it's ever been."



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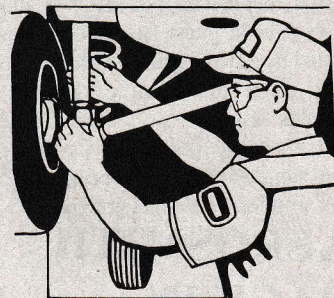
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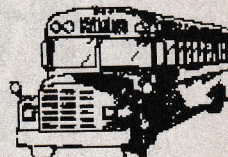
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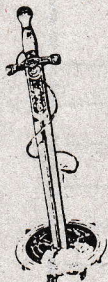
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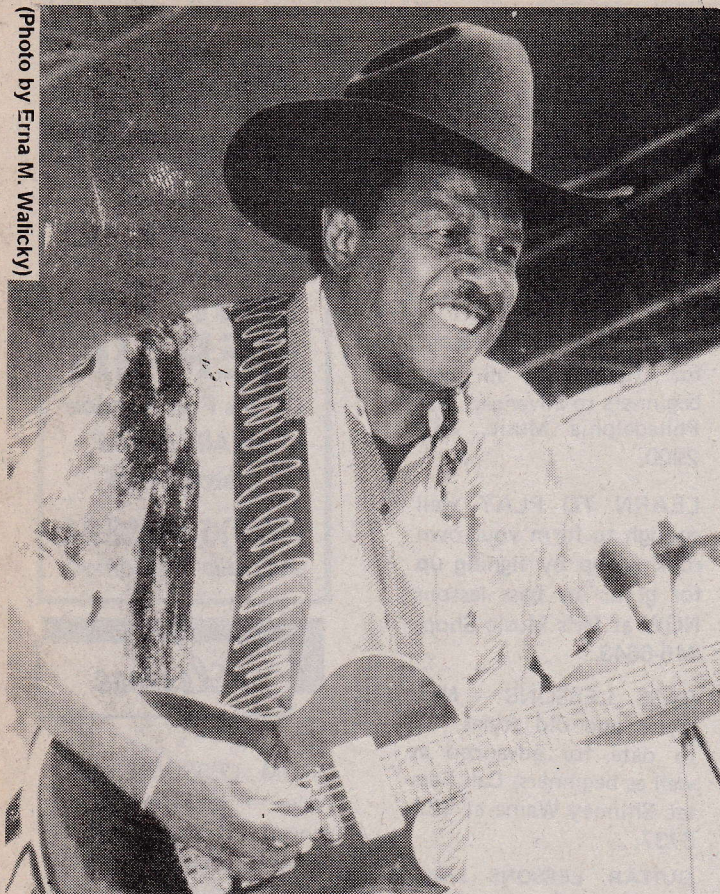


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June 14

7:30 pm

June 17 & 18

8 pm

June 25

8 pm

July 1

7:30 pm

July 17

8 pm

August 6

8 pm

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DEPECHE MODE with
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BETTE MIDLER
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July 1

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SOUNDGARDEN/Eleven/Tad

June 24

7:30 pm

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JANET JACKSON
PHIL COLLINS
SPIN DOCTORS with Gin Blossoms
Cracker and Vinx
BONNIE RAITT with Bruce Hornsby
AEROSMITH
MICHAEL BOLTON with Celine Dion

June 24

7:30 pkm

July 3

7:30 pm

July 9

7:30 pm

July 18

7:15 pm

July 24

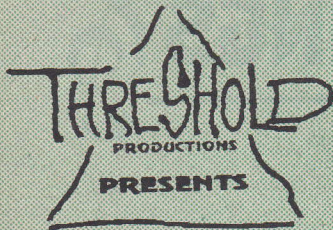
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August 10

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August 19

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